

Beautiful Books,

PUBLISHED BY

THE GENERAL PROTESTANT EPISCOPAL
SUNDAY SCHOOL UNION.

Depository 20 John Street, New York.

The Combatants.

Just Published,

With beautiful Engravings from Designs by Darley.

“ ‘The Combatants’ is, perhaps, the best of the series of allegorical portraitures of the Christian life which has lately issued from Mr. Monro’s pen. An allegory, to be of any use, should practically enforce a lesson, the theoretical truth of which is as widely indisputable as possible. And Mr. Monro, like Mr. Adams, has certainly in all cases followed with more or less closeness this general rule; and, in the present, wherein the great and universal truth of the militant character of the Christian life on earth is well and forcibly illustrated, he is quite free from one slightest infraction of it. Moreover, there are passages in ‘The Combatants,’ that call up, though in a less degree, similar feelings to those with

which we read 'The Old Man's Home.' There is more than one scene in the allegory, particularly the closing scenes of the lives of the imaginary combatants, in which we fancy that we hear the writer speak what he has seen and heard and known, and not the mere speculations of his fancy; and on this account we think that this little story bears the palm over any of those, by the same author, which have preceded it."

London Guardian.

The Dark River.

AN ALLEGORY BY THE REV. EDWARD MONRO.

With beautiful Engravings from Designs by Chapman.

"This is a beautiful book, and calculated to make a deep impression on the minds of the young. The allegory is admirably sustained, and the application most touching and pathetic."

Young Churchman's Miscellany.

"This is one of the best religious allegories which we have seen."

True Catholic.

"The conversational and narrative parts are happily intermingled, and it will be found both suggestive and impressive."

Literary World.

The Revellers, The Midnight Sea, and The Wanderer.

BY THE AUTHOR OF THE COMBATANTS, THE DARK RIVER, ETC.

“WE take the following discriminating and just notice of Mr. Monro’s new volume of Allegories from the columns of our able cotemporary, the London Guardian. The volume is now in course of publication by our General Sunday School Union, and will be issued in the same beautiful style with his former volumes, and those of the late lamented Mr. Adams.”

Churchman.

“Mr. Monro has added three new Allegories to the list of his works, under the names of ‘The Revellers, The Midnight Sea, and The Wanderer.’ There is a calm and soothing tone about the volume, which makes it approach, more nearly than his former productions, to the delightful repose which characterizes the inimitable allegories of the late Mr. Adams. It has, however, all the peculiarities of the former works of its author. Were we disposed to compare these allegories to pictures, we might say, that, in the first, we have a beautiful Claude-like landscape, encircled with architecture and figures. In the second, a grand sea-piece; and, in the third, a Cuyp or a Berghem,

where the scene is relieved by animals and a single picturesque shepherd.

“‘The Revellers’ is the title of the first and principal allegory: and, from it, the drift and moral of the piece may readily be guessed. The characters are divided into ‘Watchers’ and ‘Revellers,’ expecting, or awaiting the coming of the king:

“‘Their banquet was brilliant as the dance had been; delicious fruits were heaped up in rich profusion, green, and purple, and golden-coloured, piled in vases of snow, brought from the hills; wine sparkled in cool goblets of silver, fretted with jems; tall crystal vases held flowers which drooped with the weight of their own blossoms, and seemed to lie in the hot air, filling it, in return, with perfume. Lamps of every colour hung around, and shed their red and radiant light on the vine clusters, which seemed bursting with brightness and odorous juice. At the banquet sat Leila, and Hubert on one side of her. The same proud curl was on her lip, though her face was exceeding pale, and vied in whiteness with the lilies which crowned her hair. She smiled on Hubert, and Hubert forgot Theophilus.’

“Anon the banquet is disturbed with an alarm of the King’s coming, but it turns out to be two of his forerunners, two terrible ones, (such as pestilence, or may be war and famine,) who spread desolation around them. But at

their departure, the Revellers soon resume their places :

“ ‘ Scarce half an hour had passed ; the sun’s ruddy light was just glowing on hill and valley, and the cock crew ; there were four figures at the door—Theophilus and Ada, and Una and Florizel—all dressed in white, and held their lamps in their hands, which burnt clearly, and shot their shadows on the wall ; near them was another figure, who seemed lingering behind a pillar ; still he was dressed in purest white, and held his lamp, burning, in his hand ; he was looking down, gazing on his lamp, and an expression of deep anxiety was on his face ; he would not advance to the door ; and I noticed the marked contrast there was between him and Theophilus : while the former, at every sound, seemed startled and anxious, the latter looked calm and undisturbed, as of one who has set all in order.’ ”

“ The second of the three Allegories, called ‘ The Midnight Sea,’ imagines a party of children playing on a sandy beach, and intent on collecting the vari-coloured shells, instead of preparing for their return to their island home ; while the last on the list—‘ The Wanderer,’—is a sort of paraphrase of our blessed Lord’s parable of the lost sheep, and is the story of a lamb wandering from its fold, under the guidance of a goat, but at length brought back by the Good Shepherd. We have not space for any extracts from the

two latter stories, were it possible, in so short a compass, to give the reader any just idea of the true beauties and merits of the volume, which we heartily commend to a leisurely perusal."

London Guardian.

Mr. Adams' Allegories.

"With respect to this, (Bunyan's Pilgrim's Progress,) the class of works which we now notice, may be considered as minor allegories, although perfectly carried out and finished. They have been, perhaps, more read and admired than anything of the kind since the days of John Bunyan, although their best praises have not been loud. They have been the silent tears shed in their perusal. The 'Shadow of the Cross' was the first allegory from the pen of the Rev. Mr. Adams, and its favorable reception prepared the way for that continued series which has since followed, to cheer the Christmas holidays, and to impart instruction and delight to thousands. It is written in the purest Saxon English, and filled on every page with touches of the most tender beauty. If for chastity of style alone, it is worthy of being read and admired with the finest models in the language. Alas! the author of these exquisite

productions has gone whither the cross casts no 'shadow,' but the noon-tide sun shines constantly, and 'sorrow and sighing are done away.' What we have from his pen, we treasure up and lay to heart. He has gone to the Eternal City, and to the 'Distant Hills,' which he has pictured so beautifully. Parents and others, who wish to furnish suitable presents for the young, will find at the Depository, No. 20 John-street, a selection of the choicest books, whose external embellishments accord with that which is written. The page on which these works are printed is like a little slab of Parian marble; so pure, so white, so polished; and rival the utmost luxury of the English press."

Knickerbocker for Feb.. 1849.

"We have lately had the pleasure of perusing three of a series of four small volumes for children, entitled 'The Distant Hills,' 'The King's Messengers,' and 'The Old Man's Home,' written by the Rev. William Adams, a clergyman of the Church of England. One of the volumes, called 'The Shadow of the Cross,' we have not seen, but have heard it commended as fully equal to the rest. We can readily think so. We can scarcely believe that the author could write anything of this description that

would not be attractive and excellent ; and from a simple desire to express our thankfulness to the writer of a truly good book for children, we wish to call attention now to these little works.

“ We called them ‘ A Series ’ of volumes, quite involuntarily. They are entirely independent of one another, and yet they seemed, as we read them, to belong together. Each volume is a separate allegory, intended to present and enforce some single Christian truth or duty. The idea, in each instance, is a beautiful, poetic conception ; and nothing can be more complete, we may, almost say, than the perfect simplicity in which it is developed. The instruction is always presented, and never *veiled* in the allegory. We are continually led on in the realm of fancy, but we are never led away from the presence of Conscience by any of the imagery ; and then, too, the teaching is entirely Christian, pertaining to the very highest and most important duties. Indeed, we thought that the children for whom they were written, certainly included us in their number, while we were reading on ; for we found instruction which was quite as needful for ourselves as it could be for any of younger years.”

New-York Religious Paper.

The King's Messengers.

BY THE AUTHOR OF THE OLD MAN'S HOME.

With beautiful Engravings from Designs by W. .

“The design of this allegory is, to illustrate the Christian sentiment of ‘stewardship.’ In the city of Mœticia, lying west of the dominions of the Great King, were four brothers—Philargyr, Megacles, Euprepes, and Sophron; impersonations of Avarice, Fame, Ostentation, and Heavenly Wisdom. The allegorical representations by which these moral qualities pass before us are ingeniously sustained, and the final end of each impressively described. The ‘King’s Messengers’ are the calls of Charity. We think this the most ingenious of Mr. Adams’ Allegories. The engravings are from original designs. and the whole execution of the work is far in advance of the London edition.”

Church Review.

“This book, like many other publications of the General Prot. Epis. Sunday School Union, is adapted to the wants and tastes of adults as well as children. It is inimitably excellent. It can interest even the thoughtless, and none but the desperately perverse can rise from the perusal of it without being improved; it aims simply at illustrating and enforcing the memorable

injunction of our Lord, "Lay up for yourselves treasures in Heaven;" and it accomplishes its purpose in a way at once excellent and captivating. It is an allegory of a very unostentatious plan, so clearly and happily sustained, that from first to last it has all the effect of a captivating tale, and at the same time, keeps the attention of the reader constantly fixed upon the moral it inculcates."

Evergreen.

"This Allegory (alas, that it is the last of its excellent author) is designed to inculcate the Christian duties of alms-giving, and of kindness to the poor; incidentally, contempt of the world, and the cultivation of a love for heavenly things, are also taught.

* * * * * We recommend earnestly to all who have the care of children, to make them acquainted with it; and will merely remark, that, while there is nothing, whatever, in the book to which the most fastidious Churchman could not readily subscribe, or which he would not be anxious that his little ones should learn, there is also nothing which could render a Christian of any other class unwilling to put it into the hands of his children."

True Catholic.

"This is in appearance a most attractive book, so far as chaste and beautiful binding, excellent printing, and appropriate and finely executed illustrations can make it so. Of its contents we need hardly speak to those who are acquainted with its author's other writings. * * * * *

* * * * * We commend it as a sound, practical work, adapted to the understanding of children, and conveying most important lessons in a manner likely to secure attention, and to make a deep and lasting impression on the young heart."

Banner of the Cross.

The Old Man's Home.

BY THE AUTHOR OF SACRED ALLEGORIES.

With beautiful Engravings, from Designs by Weir.

"This is a narrative of an 'Old man' of ninety six years, whom the writer first meets in a romantic dell on the coast of the Isle of Wight, and in whose mind the one all-engrossing thought, which took complete possession of every feeling and sympathy of his nature, was that of his final HOME. His residence in the asylum for half a century, his literal interpretation of the precepts and promises of God's Holy Word, his reputed insanity, his allegorical conversation, his attachment to 'little Annie,' his past history and bereavements,

his death, and his resting-place in the church-yard, are incidents which the gifted author has woven into a story, told with great simplicity and effect. The illustrations of the engraver are as tastefully executed as the designs (which are original with the Union) are happily conceived. We are not surprised at the popularity of Mr. Adams' books."

Church Review.

"This is a touching tale of an *Old man* crazed by domestic bereavement, who recovers his intellect so far as to grasp the idea, that he is journeying to his *Home* to rejoin his lost wife and children, and to grasp firmly no other idea. If it is not true, there is an air of truth about it, which is unequalled except by De Foe. But whether truth or fiction, it is one of the most instructive little books we know of, and one to the tendencies of which we can give the most unreserved recommendation."

True Catholic.

"The Old Man's Home is by the author of 'The Shadow of the Cross,' and may well take place by its side as a companion volume. The title plainly indicates the subject. Devoid of the slightest approach to rant or turgidity, the touching and simple story is told with much purity

and grace of style ; and the interest which is early excited is sustained without flagging to the very last page. Let a book like this be put in the hands of a child, and we have no fear of the result."

Literary World.

Sacred Allegories.

The Shadow of the Cross.

The Distant Mills.

BY THE REV. WILLIAM ADAMS, M.A.

With beautiful Engravings from Designs by Chapman.

" These are among the most suitable presents for the approaching festival, which Christian parents or friends can select for their children. The only allegories which we think entitled to be compared with them are the ' Pilgrim's Progress' and those of Archdeacon Wilberforce. While the mixture of an erroneous theology checks our admiration of the in some respects unrivalled work of Bunyan, there is no drawback of that kind from those of Wilberforce or Adams. The allegories immediately before us are brought into a small compass, and will be easily understood by all but very young children. The printing and general getting up of the books is worthy of the

books themselves, and the illustrations which have been added to the American edition are in the best style of American art. We cheerfully give to these books the very highest commendation."

True Catholic.

"This volume contains 'The Shadow of the Cross' and 'The Distant Hills.' Not long ago, as we lay on a sick bed, the 'Shadow of the Cross' was read to us, and we thought, at the time, that there could be nothing more beautiful or more affecting. This impression has never since been effaced; and we regard these allegories as worthy of a place in every family and every Sunday school library." * * * * *

Young Churchman's Miscellany.

"Written in simple, earnest language, free from affectation or attempt at fine writing, they also possess much narrative interest, and no small degree of descriptive power. Such qualities render it an eligible work to put into the hands of children. The wood engravings are unusually well executed, from the elegant designs of Chapman; they are charming specimens of the art. The paper, print, and binding are all of good quality, and show that good taste and good judgment have presided over the mechanical as well as the intellectual department."

Literary World.

02.2077.8